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## HISTORICAL CONCERTS.

By FR. NIECKS.

THE interest now felt in the art-work of the past and in the development of the arts is a late growth; indeed, as regards music, if individual instances are left out of account, dating back hardly five or six decades, certainly not traceable beyond the limit of the present century. This taste for the historical coincides with the rise of neo-romanticism—a movement in which music, as is her wont, came limping behind her sister-arts. The study of the achievements of preceding ages cannot be too warmly recommended. It teaches us to esteem the past, and in doing so it enables us to rightly appreciate the present. It shows us the unstableness of the standard of beauty, and overthrows the pleasing notion, born of our conceit, that we have surpassed our predecessors. We learn, in fact, that there is no such thing as unqualified progress, an improvement in one respect being always accompanied by some drawback in another. Rightly understood and conducted, there can be nothing more interesting than the study of history in the art-work of the past; for, in making us acquainted with the ideals which man formed in different periods of time, it reveals to us his nature, tendencies, and vicissitudes, far more clearly and fully than the most minute chronicle of political and social events. The usefulness of such a historical study is further illustrated by what Friedrich Schlegel says with regard to individual authors, but which applies with still greater force to the aggregates of ages. "Reason," thus the German critic writes, "is but one and the same in all; but as every man has his own character and his own love, so every one bears in him also his own poesy. This latter must and shall remain with him, as certainly as he is who he is, as certainly as anything original was in him; and no *critique* can and may rob him of his most individual nature, his innermost power, in order

to clear and purify him into a general picture without spirit and without meaning, as fools endeavour to do who do not know what they want. But the noble science of criticism shall teach him how he must fashion himself, and above all it shall teach him to comprehend every other independent form of poetry in its classical strength and fulness, so that the bloom and kernel of other minds may become nourishment and seed for his own imagination."

To read of old musical works is something, to see them in print or manuscript is more, but to hear them adequately performed—to come, as it were, in contact with the living things themselves, not with the dead presentments—is the only satisfactory mode of making their acquaintance. This, then, brings us to historical concerts, the subject of this essay, in which I purpose to give a sketch of what has already been done in this respect, and to show what might and ought to be done in the future.

The earliest instance of a historical concert—pseudo-historical rather than historical—I remember to have met with in my reading is a musical entertainment in which the learned philologist Marcus Meibom (1630–1711), best known to musicians as the editor of the "*Antiquae Musicae auctores septem*," took a leading part. Whilst residing at Stockholm, whither Queen Christina had invited him, he excited her curiosity to so high a degree by his descriptions of ancient Greek music, to the study of which he had been led by his occupation with Greek literature, that she commanded him to organise an ancient Greek concert, and caused instruments in the Greek style to be made in order to obtain as correct as possible a notion of the nature of that music. Unfortunately, no other particulars concerning the concert are on record except the disastrous issue which it had for Meibom, who was dismissed from his post and expelled from the country. Although neither a good singer nor in possession of a good

voice, he allowed himself to be persuaded to sing a Greek song. His performance was greeted by the courtiers with bursts of laughter, whereupon the irascible scholar so far lost his temper as to give Bourdelot, the favourite of the Queen, whom he regarded as the instigator of the affront, a box on the ear.

Some have declared that Fétis was the originator of historical concerts; others again have contradicted this statement. The Paris correspondent who in 1832, some months after Fétis's first historical concert, wrote an account of it to the *Allgemeine musikalische Zeitung*, remarked that something of the same kind had been done long before in Stuttgart, Munich, Vienna, Leipzig, &c., and mentions specially Kiesewetter's "devoted efforts to thoroughly present the course of the musical development in whole series of performances." French writers again (see for instance Scudo, "Critique et Littérature Musicales," Vol. II., p. 497) have pointed to Choron as a precursor of Fétis. Both parties are right;—I think; the former should, however, have defined their position a little more clearly by saying that Fétis was the first who presented musical works of the past in a methodical order, and publicly. One of these conditions, or both, were lacking to all the earlier performances of the kind, some of which I shall now mention.

In Hanslick's "Geschichte des Concertwesens in Wien" we read that at the house of Joseph Hochenadl, an official in the Austrian war-office at Vienna, whose wife and children were very musical, performances of chamber-music, sometimes even of oratorios, cantatas, and older operas (with pianoforte accompaniment), took place regularly on Sundays about mid-day during the winters of 1810–1824, the master of the house being indefatigable in copying the vocal parts and making the other necessary preparations. Performances of this description were no doubt common enough throughout Germany, but the historical element in them did neither quantitatively nor qualitatively amount to much. The case is somewhat different with those of which Baron von Swieten (1734–1803), "the grave, tall, solemn man who enjoyed in Vienna almost the authority of a musical high priest," and around whom flocked the music-loving noblemen during the years 1780–1803, was the animating spirit. Besides the private musical meetings at his own house, in which Mozart, and in later years Beethoven, often took part, and at which especially the works of Handel, Bach, and the great masters of Italy up to Palestrina, were brought to a hearing, he got up excellent performances of oratorios, in the hall of the Court Library and in the palace of Prince Schwarzenberg—performances which were of a semi-private nature. Brief as is the following remark of the Vienna correspondent of the *Allgemeine musikalische Zeitung*, in the number dated October 15th, 1800, it suffices to give one an idea of the position occupied in the musical world of the Austrian metropolis by the excellent amateur and connoisseur, but indifferent composer, of

whose eight symphonies Haydn said that they were as stiff as their author: "There are no fixed private concerts of importance. Even the worthy Baron von Swieten, to whom alone we are now indebted for hearing from time to time an oratorio by Hasse and Handel, has given nothing this year." Particulars about these concerts may be gathered from Hanslick's above-mentioned book. Admittance was gratis, aristocratic amateurs bore the expenses, the rehearsals were held at Von Swieten's house, the executants belonged for the most part to the Court Chapel and Opera orchestra, Weigl accompanied at the pianoforte, and Josef Sturzer, afterwards Mozart, conducted. It was for these concerts that the latter wrote his additional accompaniments to the "Messiah," "Acis and Galatea," "Alexander's Feast," and "Ode on St. Cecilia's Day."

The musical performances at the house of Hofrath (Aulic Councillor) Kiesewetter, who in the course of time became the rival and *bête noire* of Fétis, were no doubt better deserving of the title "historical" than any as yet mentioned by me. The reader will remember the Paris correspondent's words as to Kiesewetter's devoted efforts to thoroughly present the course of the musical development in whole series of performances. Now we will let Hanslick speak: "Hofrath Kiesewetter, a musical *savant* in the noblest sense of the word, had, as is well known, collected treasures of old music. But the desire for collecting had by no means estranged him from the blooming life of music; the learned antiquary was not ossified, but eagerly bent on hearing and letting others hear the rarities which he had obtained. A chosen circle of lovers of music gathered on certain festival days about mid-day at Kiesewetter's; the performances there were properly speaking the first historical concerts in Vienna. They may have begun in 1817, and were continued till the year 1838. Sacred and secular compositions from the earlier centuries, of all schools and nations, were here executed with zeal and devotion." The article on Kiesewetter in Schilling's "Encyclopädie" affords us a further glimpse. "Since 1816," remarks the writer of it, "Kiesewetter made a collection of scores of old music, which, as an archive for the history of the harmonic art, is remarkable in its way, not so much for the mass as rather for the rarity of the works in all styles and of all schools brought together by him. From that period his house became the real Tempe of old classic tone-poems. The prevailing inclination to let susceptible friends of the art hear the collected and carefully-practised masterpieces led him first to biographical studies, and thence to those still more comprehensive studies of musical history and its literature." That these historical *matinées* attracted much attention, and consequently must have produced some impression, is shown by the frequent mention of them in contemporary papers and letters.

Friedrich Justus Thibaut, from 1805 to 1840 professor of jurisprudence at the University of Heidelberg, was another amateur who, by the collection

and performance of old music, as well as by his little book, "Ueber Reinheit der Tonkunst" (see January Number of the "MONTHLY MUSICAL RECORD"), did much to awaken the historical sense of his generation.

Whilst Kiesewetter and Thibaut were thus engaged in Germany, Choron prepared in Paris the way for Fétis's bolder enterprise, by bringing to a hearing at the yearly "Exercices Publics" (1822-1830) of the "Conservatoire de Musique Classique et Religieuse," founded and conducted by him, various fragments of the works of Palestrina, Marenzio's and Gestaldo's madrigals, Clément Jannequin's "Les Cris de Paris" and "La Bataille de Marignan," A. Scarlatti's cantatas and madrigals, Clari's and Steffani's duets and trios, Marcello's psalms, Handel's oratorios, Graun's oratorio, Porpora's cantatas, &c. Scudo says of these performances that, although they did not bear the name, they fulfilled all the conditions of historical concerts. But, whilst denying Fétis the honour of being the originator of the idea, Scudo admits that the great historian "developed Choron's idea, that he fecundated it with his patient and fruitful researches, that he cleared up a great number of important questions, and linked the different forms of the art to a law of historical development, which is the fruit of his investigations."

The first historical concert of Fétis took place at Paris, in the hall of the Conservatoire, on April 8, 1832, at two o'clock. The programme, for the execution of which he had secured the most eminent artists then living in the French capital, was as follows:—

First Part: 1, Discourse on the origin and progress of the opera from 1581 to 1650, by M. Fétis; 2, Four pieces from the "Ballet comique de la Roynie" (performed at the Louvre in 1581), the music by Beaulieu and Salmon, the dances by Baltazerini; 3, Fragments from Peri and Caccini's *Euridice* (1590), and Monteverde's *Orfeo* (1606); 4, Scene from Cavalli's *Xerxes* (1649).—Second Part: 5, Discourse on the progress of the opera in Italy, France, and Germany, from 1650 to 1750; 6, Monologue from Lully's *Armide* (1686); 7, Aria from Keiser's *Basilide* (1694); 8, Scene from Scarlatti's *Darius* (1701); 9, Duet from Handel's *Berenice* (1723); 10, Buffo duet from Pergolesi's *La Serva Padrona* (1734); 11, Chorus from Rameau's *Zoroastre* (1749).—Third Part: 12, Discourse on the revolutions of dramatic music from 1760 to 1830; 13, Duet from Grétry's *La Fausse Magie* (1775); 14, Aria from Grétry's *Zémire et Azor*; 15, Duet from Gluck's *Armide* (1777); 16, Rondo from Mozart's *Don Juan* (1786); 17, Quintet by Paisiello (1788); 18, Aria from Rossini's *La Cenerentola* (1816); 19, Scene from Weber's *Der Freischütz*; 20, Trio from Rossini's *Guillaume Tell*.

The subject of the second of Fétis's concerts, which he gave on November 18, 1832, in the "Salle de Concert, No. 13, Rue Neuve des Capucines," was "Music in the 16th century, in church, and in the concert and ball-rooms." The programme contained a choral chant sung by the Italian fraternities at the beginning of the 16th century, a Neapolitan Villanella,\* pieces from Queen Elizabeth's Virginal book, and compositions by Josquin des Prés, Nicolas Gombert, Luther, Jean Mouton, Henry VIII. of England, Palestrina, Soto de Puebla, Emilio del Cavaliere, and others. The three parts into which it was divided were introduced by Fétis with discourses on "The situation of religious music in the

16th century, in Italy, France, Germany, and England," on "Vocal and instrumental concert-music in the 16th century," and on "Dancing, and the music which was intended for it." Of the two concerts which Fétis gave in 1833 (on March 24 in the "Salle Ventadour," and on April 2 in the "Ancienne Salle de l'Opéra Comique, Rue Ventadour"), the former dealt with "the general character of music in the 17th century," and the latter was, to a great extent, a reproduction of the first.

M. J. Weckerlin, who gives, in his "Musicienne," the programmes of these four concerts in full, writes that the fourth concert was not successful, and inclines to think that this circumstance accounts for the long interval which elapsed before Fétis resumed his concerts. The learned librarian of the Paris Conservatoire, however, makes a mistake in stating that this interval extends from 1833 till 1855, for Fétis gave a concert in April, 1835, and also one on April 14, 1854. The latter concert, which was divided into three parts—religious music, chamber music, and dance music—brought, besides compositions already heard at the second concert, Venitian Frottole by Gastoldi, a madrigal by Orlando Lasso, and a "Dialogue Sentimental" (for violin, viol, bass-viol, and violone) by H. Schütz. The programme of the preceding concert (April, 1835), whose title was "Progress of melody and harmony in the 16th and 17th centuries," is too interesting not to be quoted:—

First Part (Church Music):—1, "Which have been the distinctive characters of melody and harmony during the 16th and 17th centuries?" discourse by M. Fétis; 2, "Coro di Laudi," four-part chorus, from Emilio del Cavaliere's oratorio, *La Rappresentazione di Anima e di Corpo*; 3, "Ave Maria," in six parts, by N. Gombert (1520); 4, "Antienne," for four parts, by Palestrina (1560); 5, "Aria di Chiesa," by Stradella; 6, fragment of a psalm, by Marcello.—Second Part (Concert Music): 1, "Canzonetta Villanesca alla Napolitana," by Carlo Marchi (1502); 2, a spinet piece from Queen Elizabeth's Virginal Book; 3, "Chansons Françaises," for four voices, by Clément Jannequin (1530); 4, "Aria alla Leccese," by A. Scarlatti (1682); 5, "Villancicos" (*sic*),\* for six female voices, with accompaniment of six guitars, by Loto Puebla (1561); 6, "Dialogue Sentimental," for violin, four-stringed viola, five-stringed viola bastarda, and two viole da gamba, by H. Schütz (1605); 7, Duet, for two soprano voices, with harpsichord accompaniment, by the Abbate Steffani (1678).—Third Part (Dance Music): 1, Discourse on the character of dance music in the 16th century, followed by some observations on the reality of the beautiful in music; 2, "Air de danse grave de la cour de France," executed at the marriage of the Duke Alfonso d'Este; 3, "Basses danses de Cathérine de Médicis" (1570); 4, "Branles de Poitou" and "Bourrées d'Auvergne"; 5, Allemandes, Courantes, et Gigue de l'Allemagne; 6, "Airs de la Mascarade des enfants fourrés de malice et des chambrières mal avisées," executed in the streets of Paris during the night of St. Julien (1582); 7, "La Romanesca," famous dance tune of the end of the 16th century, for violin, with accompaniment of viols, bass-viols, and guitar.

It must have been this concert which discouraged

\* In discussing the various Spanish lyrical forms, Bouterweck ("History of Spanish Literature"), after remarking that the little songs called "canciones" were to the Spaniard of the fifteenth century what the epigram had been to the Greeks, what the madrigal was to the Italians and French, and that, like the latter, they were generally devoted to some theme of gallantry, says:—"The villancicos bear an immediate affinity to these little songs. The idea which forms the subject of the villancico is sometimes contained in two, but more commonly in three lines. The development, or application, may be completed in one short stanza, but often extends to several similar stanzas. These stanzas always include seven lines. It was, perhaps, by way of irony that the name villancico was originally applied to productions of this kind; for the spiritual motets which are sung during high mass on Christmas eve are also called villancicos. At least, no satisfactory etymology has yet been found for the name. The *Cancionero general* contains fifty-four villancicos, and among them are some which possess inimitable grace and delicacy."

\* See "Our Music Pages."



Fétis—who, in March, 1833, had been appointed Director of the Brussels Conservatoire—to continue his historical concerts in Paris. The *Gazette Musicale*, of April 19, 1835, remarks:—"The historical concert given last Tuesday by M. Fétis had attracted fewer people than one could have wished. The experiences (*sic*) of retrospective music produced, however, their usual effect on the connoisseurs. Several pieces were warmly applauded, among others the "Romanesca" of the 16th century, played by Baillot. A week before the same paper contained the following notice:—"The concert of M. Fétis will take place the day after to-morrow, in the 'Salle Favart.' M. Fétis has brought with him from Brussels his rich collection of mediæval instruments, which will serve him for the accompaniments." The employment of the appropriate instruments was, indeed, one of the distinctive features of the concerts; and Fétis knew also how to secure the most eminent virtuosi of Paris to play on these instruments. For instance, at the last-mentioned concert Baillot played on the violin, Franchomme Batta on the bass-viol, Hiller on the harpsichord, Desargus on the harp, and Aguado on the lute. That the vocal forces which Fétis enlisted were not less brilliant may be seen from an enumeration of the principal singers that took part in the first concert. Indeed, could a brighter galaxy be imagined than a company consisting of MM. Rubini, Lablache, Levasseur, A. Dupont, Dabadie, Bordogni, and Mmes. Cinti-Damoreau, Schroeder-Devrient, Raimbault, Dabadie, and Mori? There were malicious persons who hinted—nay, even plainly stated in print—that these artists were pressed rather than enlisted into the service of the all-powerful critic, who made those who dared to offer any resistance to his wishes sooner or later repent of their presumption. Of the various criticisms that appeared at the time on Fétis's concerts—some of them in the highest degree eulogistic (as, for instance, one in the *Moniteur* at the end of 1832), others, again, unfairly carping—I shall take notice only of one which, belonging rather to the latter than the former class, contains, nevertheless, some noteworthy observations. "It is unjust," says the Paris correspondent of the *Allgemeine musikalische Zeitung*, already referred to by me, "to take of one composer his best and of another something insignificant. Who can compare the aria of one with the chorus of another? And, lastly, who is able to present the development of the opera from the beginning down to our time in one evening?" This criticism hits not only Fétis, but almost all givers of historical concerts; indeed, him less than most others. A far more gigantic attempt than that of discussing and illustrating the development of the musical drama in one evening or afternoon was made a year or two ago by a German university professor, who discussed in the course of a few hours the whole development of choral music, illustrating his lecture by the following works:—

1, Homer's "Hymn to Demeter"; 2, "First Pythian Ode of Pindar" (5th century B.C.); 3, "Der Wald hat sich entlaubt"

(14th century); 4, "Alla trinità beata"; 5, "Improperia" (Palestrina); 6, "Choral" (Bach); 7, "Chorus of Prisoners," from *Fidelio* (Beethoven); 8, "Schöner Wald" (Mendelssohn); 9, "Ave Maria" (Liszt); 10, "Wach auf," from the *Meistersinger* (Wagner).

To see how idle and misleading such a performance is, we have only to consider the fact that two short and simple compositions such as the "Alla trinità beata" and Palestrina's "Improperia" are made to represent the incomparably rich and grand achievements of the 15th, 16th, and 17th centuries. Indeed, can any but wrong notions be formed of a past age, even though it be of the most limited extent, from hearing one or two short works, or fragments of works, by one or two masters? Would we not laugh at the person who pretended to give us an idea of the literature or the fine arts of the 19th century by reading to us a couple of verses, by showing us a few inches of drawing, or playing us some bars of music? We speak rightly enough of representative men, but this must not be taken too literally. Who is the poet, painter, and musician of our time, who completely represents it? If you answer, Victor Hugo—what do you think of Tennyson, Browning, and a host of poets, inferior to them as poets it is true, but not less characteristic of their age? No artist occupies so dominant a position as Wagner, yet even he cannot be said to represent all the tendencies of the age that manifest themselves in music. Historical concerts assume a more sensible form when the concert-giver confines himself to one historical period, to one phase in the development of the art. Examples of this kind will be mentioned farther on.

Fétis also gave historical concerts in Brussels, but as we are now sufficiently acquainted with his mode of procedure, they need not detain us. I shall call the reader's attention next to an undertaking of Moscheles'. This artist wrote, on January 1, 1838, in his diary:—"The programmes for the forthcoming soirées are made. I have again been digging in the buried treasures of the musical Pompeii, and brought to light many grand things. Beethoven is great; whom, indeed, would I call greater? As, however, the public hears always only him, and between the modern effect-pieces, I will present to it first the composers from the shoulders of whom Beethoven had to take his start for his eagle's flight. The past of one's art should not be forgotten if one wishes to do homage to the present. After beginning with the old masters, I shall gradually lead my hearers up to our days, then they may make their comparisons." The first of the soirées here alluded to took place in London on January 27, 1838, and its programme was as follows:—

1, Domenico Scarlatti, "Lento patetico and allegro," from the "Harpsichord Lessons"; 2, J. S. Bach, "Toccata and fugue" (D minor); 3, W. Friedemann Bach, "Polonaise and fugue" (F minor); C. Ph. E. Bach, "Prelude and fugue" (C minor); 4, J. Christoph Bach, "Andante alla Siciliana and fugue" (C minor); 5, J. Christian Bach, "Sonata"; 6, Handel, "Courante, fugue, and gigue" (E minor); 7, Woelfl, "Some movements from his sonata, 'Non plus ultra'"; 8, Dussek, "Some movements from his sonata, 'Plus ultra'"; 9, Steibelt, "Two studies" (E flat and C major); 10, Clementi, "Allegro cantabile" (from the "Gradus ad Parnassum"); 11, J. B. Cramer, "Two studies" (E major and



E minor); 13, Field, "Romance"; 14, Hummel, "Two studies" (F sharp minor and D flat major); 15, H. Herz, "Study" (A minor); 16, Potter, "Study" (C sharp minor); 17, Chopin, "Study" (C flat major); 18, Mendelssohn, "Original melody and grand prelude"; 19, Thalberg, "Study" (B minor); 20, Moscheles, "Two new 'Etudes caractéristiques.'—Second Part: 21, Beethoven, "Grande sonata appassionata (Op. 57); 22, Weber, "Sonata in E minor." Interspersed between these pianoforte compositions were four vocal pieces.

The *Musical World* describes this *soirée* as making "an epoch in the history of our English concerts." Fétis, who thought the event important enough to report it in the *Gazette Musicale*, quotes the whole programme, and remarks on it:—"Only a musician of a rare instruction, a pianist of the first order, could conceive such programmes, and find in his talent the necessary flexibility for its realisation." Moscheles himself was satisfied with the result of his enterprise, for after the second recital he writes:—"The success of the *soirées* proves, after all, that the public is susceptible of the beautiful, and that one need not do homage to fashion in order to engage its attention; it enjoyed with me the old things entire and unmangled as I played them."

Four years after, in 1842, the pianist and composer Amédée de Méreaux gave a historical concert at Rouen, and in 1843 one at Paris. The result of the studies he then made and subsequently carried on are laid down in the magnificent publication, "Les Clavecinistes de 1637 à 1790, œuvres classées dans leur ordre chronologique, revues, doigtées et accentuées avec les agréments et ornements du temps traduits en toutes notes (Paris, Hengel, 1867)," which contains a very interesting introduction, biographical notices, and compositions of Frescobaldi, Chambonnières, Henry Purcell, Louis Couperin, François Couperin, the Bachs, Handel, Marcello, D. Scarlatti, Rameau, Telemann, Porpora, Schroeter, Martini, P. D. Paradies, Schobert, J. G. Eckard, Clementi, Haydn, Mozart, Dussek, Steibelt, Cramer, Hüllmandel, and Kozeluch. Méreaux, in adopting Fétis's saying, that "the style of execution can consist only in one thing, namely, in rendering every work according to the intention of him who has created it," shows in what spirit his work was conceived. In the introduction already mentioned by me, Méreaux remarks that "religious, madrigalesque, and chamber music, were exhumed by Choron in the interesting *stances* of his *Ecole*, and in several very instructive publications; by Fétis in his *Concerts historiques*, and in his numerous learned writings; by M. Danjou in his 'Revue de Musique Religieuse, Populaire et Classique;' by MM. Niedermeyer and d'Ortigue in the Journal *La Maîtrise*, and previously by the collection of pieces of ancient music executed at the concerts of the Prince de la Moskowa."

This brings me to the efforts for the popularisation of the works of the older composers made by the musical amateur just mentioned, who wrote two operas and several masses, which received praise even from severe critics, and of the latter of which nothing worse has been said than that fugues are a little too lavishly introduced. What concerns us here

is that the Prince de la Moskowa (the eldest son of Marshal Ney) is the founder of the "Société de musique vocale, religieuse et classique." The object of this society will be best set forth in the words of the first two articles of its *Règlement*. They run thus:—"Article I. The principal aim which the society proposes to itself is the execution of pieces written for voices, without accompaniment, or with accompaniment of the organ, and particularly by the French, Belgian, Italian, and German masters of the 16th and 17th centuries. Article II. The society will execute only pieces the authors of which died before the commencement of this century." The scope of their studies may be judged by the contents of the "Recueil des morceaux de musique ancienne exécutés aux concerts de la société de musique vocale, religieuse et classique, fondée à Paris en 1843 sous la direction de M. le prince de la Moskowa (Paris, 11 vols., in 4to)," in which are to be found compositions by Palestrina, Allegri, Lasso, Arcadeld, Victoria, Leisring, A. Scarlatti, S. Bach, Stradella, Clari, Marcello, Handel, Haydn, Josquin des Prés, Clément Jannequin, Lotti, Gabrieli, Nanini, Anerio, Talys (*sic*), Gallus, Lupus, Vulpus, Don Juan IV., Carissimi, Barberini, and Durante.

Among those who followed the road pointed out by Moscheles in 1838 Ernst Pauer has distinguished himself above all. The many series of lectures and historical concerts given by him since 1861 were remarkable both for their educational and artistic qualities. One of the most noteworthy and praiseworthy of these series was the course of six lectures to ladies, delivered in February and March of the year 1872 in the lecture theatre of the South Kensington Museum and having for its subject "The Clavecin and the Pianoforte in connection with the General History of Music." The first lecture was devoted to the early Italian, French, and German writers for the clavecin (exemplified by compositions of D. Scarlatti, Couperin, Rameau, Kuhnau, and Mattheson); the second, to Handel and S. Bach; the third to Friedemann Bach, Carl Philipp Emanuel Bach, Domenico Paradies, and Haydn (showing the transition from the harpsichord to the pianoforte); the fourth, to Mozart, Clementi, and Dussek; the fifth, to Beethoven, Hummel, J. B. Cramer, Field, and Weber; the sixth, to Schubert, Mendelssohn, Chopin, Schumann, Sterndale Bennett, Liszt, and Thalberg.

But Herr Pauer has not always confined himself to the history of pianoforte music, as the three lectures on "The Origin, Progress, and Perfection of the Oratorio" prove, which, assisted by competent solo singers, chorus, and organ, he delivered under the auspices of the Sacred Harmonic Society in Exeter Hall, in the early part of 1873. Of older workers in the same field I must mention at least John Hullah, on account of his lectures delivered at the Royal Institution of Great Britain (see his "History of Modern Music," and "Third Transition Period of Musical History"), and the production of compositions of the older masters at his concerts in

St. Martin's Hall; and H. D. Leslie, who, with his choir, brought to a hearing Carissimi's *Jonah*, Tallis's forty-part song, and numberless madrigals and other vocal pieces of bygone ages. Of younger workers, Edward Dannreuther did good service with his three lectures on "The Development of Modern Music in connection with the Drama" (1873); two lectures on "Mozart and Beethoven" (1875), one, if I remember rightly, on "The Development of the Sonata Form," &c. Other lecturers and concert-givers might be mentioned, but the voluminousness of my subject obliges me to refrain.

(To be continued.)

#### CARL PHILIPP EMANUEL BACH.

MENDELSSOHN'S father used to say:—"Formerly I was the son of my father, now I am the father of my son." And so C. P. E. Bach is generally spoken of as a son of the illustrious J. S. Bach, and as the father of modern musicians; but of his life and works little is known. It is not surprising that the once popular composer and player should be all but forgotten, and that his father, neglected by his contemporaries, should now be extolled to the skies. J. S. Bach wrote for future ages; C. P. E. Bach for his day and generation. It was of course impossible for the latter to emulate his father. Had he attempted to do so, his name would now be entirely forgotten. But he paid great attention to form, and wrote music that was instructive and full of what, in a popular sense, would be termed melody. "My chief study," he says in his autobiography, "particularly in late years, has been directed to arrange for the piano, so that playing should resemble singing as much as possible." And again:—"My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios, at least not with me." It will surely not prove uninteresting to say a little about a composer of whom Haydn said:—"All I know I owe to C. P. E. Bach." Mozart and Clementi have also referred to the valuable services rendered to art by this composer.

He was the third son of J. S. Bach, and was born at Weimar on March 14th, 1714. A brother, Johann Christoph, born in 1713, died in the same year, so that Emanuel in many books is mentioned as the second son. His mother, Maria Barbara, one of the five daughters of Johann Michael Bach, died when he was only six years old. With regard to Emanuel's musical education, he has himself stated that his father was his only teacher of composition and of the clavier. Though the only one, he was certainly the best the boy could have had. J. S. Bach loved his children, and patiently imparted to them the secrets of that art of which he was so great a master. As a proof of this we may mention that E. Bach, when nearly sixty years old, showed to Dr. Burney, when the latter visited him at Hamburg, two manuscript books of his father's composition, written expressly for him when he was quite young. The books contained "pieces with a fugue, in all the twenty-four keys, extremely difficult and generally in five parts." It is said that Emanuel was only taught music as a recreation, but he seems to have received quite as sound and thorough a training as his elder brother, Wilhelm Friedemann, who was specially intended to pursue music as a vocation. When Emanuel was about fourteen years old his father wrote the two concertos for two pianofortes in C major and C minor, and also in 1731, the two concertos for three pianofortes for his two sons and himself. Not only was the instruction and advice of their father of the greatest help to Friedemann and Emanuel, but

they had likewise the benefit of intercourse with his numerous pupils, of attending the rehearsals and performances at St. Thomas's School, and of helping their father copy out his compositions. And then again there were the visitors at Bach's house. "Although," says Emanuel, "I kept at home for many years, and therefore saw little of the world, yet no master of music passed through this place (Leipzig) without coming to make himself known to my father, and to play before him." In 1724, when his father removed from Weimar to Leipzig, to undertake the duties of cantor and music director, Emanuel went to St. Thomas's School, and studied there until about 1733, after which he applied himself to the law. In 1735 he went to Frankfort-on-the-Oder, directed a musical academy there, also "conducting and composing for public concerts and different festivities." In 1738 he moved to Berlin, and as he says, "was first installed in 1740 in the service of Frederick the Great, and had the honour to accompany him on the piano, the first solo on the flute played by His Majesty at Charlottenberg after he was king."

According, however, to a document among the secret state records at Berlin, in the handwriting of Frederick himself, giving a list of the composers and members of the court band and their salaries in the year 1744-5, Bach is mentioned as having entered the monarch's service in 1741, with a salary of 300 thalers. (Dr. Burney is quite right when he speaks of Bach's salary at Berlin as *inconsiderable*.) It is not known how Bach obtained the post of cembalist at the court. Frederick was very fond of music, and the flute his favourite instrument. He wrote concertos, and performed them as well as some of the two hundred and ninety-nine written for him by the celebrated flautist Quantz, from whom he had taken lessons since the age of sixteen. The *Demon Newspaper* of 1752 thus speaks of the king:—"After coffee he takes his flute; steps about practising, fantasizing; he has been heard to say, speaking of music and its effects on the soul, that during this fantasizing he would get to considering all manner of things, with no thought of what he was playing; and that sometimes even the luckiest ideas about business matters have occurred to him while dandling with the flute." Bach, too, from early years was fond of the flute. In Leipzig he had already written five flute trios and a solo; in Frankfort another trio and two solos for the same instrument; and at Berlin, in 1738, he wrote two flute concertos. It is not at all unlikely that the king heard of these last compositions, and sent for Bach. There seems to be no real foundation for the oft-repeated tale that the composer presented himself before the king, asking permission to play; that Frederick the Great put before him a figured bass of one of Karl H. Graun's symphonies, was delighted with the manner in which he not only filled up the harmony, but added a melody, and at once took him into his service. From contemporary accounts Bach had to spend several hours daily with the king. At times he must have found the task of accompanying on the piano no easy one, for Frederick is said not to have been very strict as to time, and to have had some difficulty in executing rapid passages. A second cembalist was appointed, who at first only played when Bach was ill or away from home. Later on, however, they each undertook the duties in turn for the period of one month. In 1754 Nichelmann, one of J. S. Bach's latest pupils, was chosen as second cembalist in place of Schale; and in 1756 C. F. C. Fasch, well known as a composer of sacred music. There is a most graphic account of a private concert at Potsdam in Dr. Burney's "Journal of a Tour." The author was present, and heard the king play three of Quantz's flute concertos. The composer, at that time a very old man, indicated, with a slight move-

ment of the hand, the time at the commencement of each piece, and it was also his privilege (*sic*) to call out *bravo* whenever the king executed some important passage or cadenza. Not the least interesting part of Dr. Burney's narrative is the description of the members of the band and himself waiting before the concert in a room from which they could hear the king practising *solfeggi*, and trying over the difficult bits of the concertos which he was about to perform. Bach, in his autobiography, only devotes a few lines to the account of his twenty-seven years' service at Berlin. Indeed his life there, apart from the numerous works which he produced, and the celebrated visit of his father to Potsdam in 1747, seems to have been singularly uneventful. While in Berlin he married Johann Maria Dannemann, daughter of a wine merchant, by whom he had two sons and one daughter. In 1750, when J. S. Bach died, the youngest living son, Johann Christian, born in 1735, went to live for a short time with his brother at Berlin. In 1767 Emanuel went to Hamburg, and remained there till his death in 1788.

In 1772 Dr. Burney visited Hamburg, and in the above-mentioned volumes gives a most interesting account of his visits to Bach. The first time the composer received him most graciously, played to him on a new "fortepiano," and invited him to visit all the churches which contained good organs; but recommended him not to go and hear some "poor" music of his own, which was to be performed on the following day. In a conversation between the two, Bach paying a neat compliment to the Doctor, said: "When I meet with men of taste and discernment, who deserve better music than we can give them here, then I blush for myself and for my good friends the Hamburgers. Two other sentences delivered by Bach in the course of this same conversation are well worth quoting, for they show him to have been possessed of sound common sense, and of a true feeling for music.

"Canons," he said, "were dry and despicable pieces of pedantry that any one might make who would sacrifice his time to them." And, again, of mere learning: "After counterpoint is well known, many other more essential things are wanting to constitute a good composer."

When Bach settled in Hamburg, three events in his father's life must have forced themselves on his memory. He was appointed music director of five churches, among which were St. Catherine's and St. James's. The fame of J. Adam Reinken, organist for nearly seventy years at the former, had spread to Luneburg, where J. S. Bach lived from 1700 to 1703, and the young student contrived to make frequent journeys to Hamburg to hear him play. He visited that city again in 1721, and performed on the organ of St. Catherine's in presence of Reinken, then nearly a hundred years old. At this time, also, he tried, but in vain, to obtain the vacant situation of organist at the church of St. James. The third event was the appointment of his father as cantor to the school of St. Thomas, at Leipzig, in 1724. On the death of Kuhnau, in 1722, the post was offered to the celebrated composer, George Philipp Telemann, who, however, declined to accept it. In 1721 he had been elected cantor and music director at the Johanneum at Hamburg, and remained there till his death in 1767. Emanuel Bach was his immediate successor, and his duties were very similar to those of his father in Leipzig. At his installation he made a Latin speech, "*de nobilissima artis musica fine*." For several years he gave concerts, but from the *Magazin für Musik* of 1784 we learn how great were the difficulties against which he had to contend. "In summer," says that paper, "other attractions are numerous; there are the clubs, assembly rooms, lotteries, picnics, balls, and banquets. On Sunday, concerts are forbidden.

Three or four days in the week are post days, on which no merchant or clerk has time to think of amusement. On other days the theatre is opened; so that there is really only Saturday left for concerts, and on that day everyone wishes to rest and recruit his strength after the banquets, gambling losses, and business of the week." Bach lived a very quiet life, and there are few facts of special interest connected with this Hamburg period. Dr. Burney, as we have already seen, visited him in 1772, and in the following year J. Fr. Reichardt, the celebrated composer and writer. He, too, has left an interesting account of his visit to, and reception by Bach, and has described his wonderful powers of extemporising. Emanuel saw but little of his three brothers. Friedemann he seems only to have seen twice after he left home; when the former accompanied his father, in 1747, to Potsdam, and again in Berlin, in 1750, most probably after their father's death. Of Johann Christian we have already spoken. In 1774, his brother, Johann Christoph Friederich, passed through Hamburg on his way to London; he was taking his son Wilhelm there to study music with his uncle, Johann Christian. The boy was then fifteen years old, and performed at a concert. Nearly seventy years later, on April 23, 1843, Mendelssohn met him at Leipzig, at the unveiling of the monument to Sebastian Bach. Emanuel Bach was much occupied with teaching, playing, and writing music for the various ceremonies connected with the school and the different churches. Dr. Grove, in his "Dictionary of Music," gives the day of his death as September or December 14, 1788. The latter date is the correct one. There is a letter of his written to Herrn Organisten Westphal, dated Nov. 2, 1788, in which he speaks of an attack of gout and other misfortunes since Sept. 18; but he adds, "I am beginning to feel better." He possessed literary culture, was pleasant in manner, though at times sarcastic; and he was much respected both as a man and as a musician. His life as a composer may be divided into three periods. The first was that of Leipzig, while he still lived under his father's roof. He was a very diligent pupil, for in the catalogue of his works between 1731 and 1734 we find a good many pianoforte pieces, trios, a suite, and concertos for piano with quartet accompaniment. Of the compositions written during his stay at Frankfort next to nothing is known. Many of them were revised and altered after he had removed to Berlin. The Berlin period, 1740 to 1767, was a fruitful one.

Bach devoted much of his time to pianoforte playing; and as a composer, most of his attention to this instrument during the second period. From 1738 to 1767 he wrote no less than 292 pieces for *clavier*, 237 of which were sonatas, suites and solos, and 55 concertos, &c., accompanied by other instruments. Of all these pieces, 175 were printed during Bach's lifetime. Among these works we find six sonatas written in 1740, published in 1742, and dedicated to Frederick the Great; and, again, another set of six, written during the years 1742—4, dedicated to Carlo Eugenio Duca di Wirtemberg, his pupil, and published in 1745. These two publications are of great historic interest; it was either the first or second that came into Haydn's hands in 1748. He went into a music shop at Vienna and asked for the best-known *clavier* work. He was strongly recommended to take the Bach sonatas. He went home, and sitting down to his old instrument, never left it till he had played through the six sonatas. And from that time for nearly half a century he followed with the deepest interest the development of Bach's talent; and in the very year of the composer's death, Haydn wrote to Artaria "to send him C. P. E. Bach's last two works for the piano." "Whoever thoroughly knows me," Haydn has said, "will see how much I owe



to E. Bach, and how I have understood and thoroughly studied him." From the manner in which Haydn spoke of his predecessor, one would scarcely imagine that he would try to closely copy and burlesque Bach's works. And yet the *European Magazine* for October, 1784, in an article on Haydn, has the following :—

"Amongst the number of professors who wrote against our rising author was Philip Emanuel Bach, of Hamburg (formerly of Berlin); and the only notice Haydn took of their scurrility and abuse was to publish lessons written in the several styles of his enemies, in which their peculiarities were so closely copied, and their extraneous passages (particularly those of Bach, of Hamburg) so imitatively burlesqued, that they all felt the poignancy of his musical wit, confessed its truth, and were silent."

"This anecdote will account for a number of strange passages that are here and there dispersed throughout several of the sonatas that have been reprinted in England from the German copies, of which we shall point out the few following passages by way of illustration. Among others, six sonatas for the pianoforte or harpsichord, opera 13 and 14, are expressly composed in order to ridicule Bach, of Hamburg. No one can peruse the second part of the second sonata in the thirteenth opera, and the whole of the third sonata in the same work, and believe Haydn in earnest, writing from his own natural genius, and committing his chaste and original thoughts upon paper. On the contrary, the style of Bach is closely copied, without the passages being stolen, in which his capricious manner, odd breaks, whimsical modulations, and very often childish manner, mixed with an affectation of profound science, are finely hit off and burlesqued."

The sonatas referred to are Nos. 8 and 20, of Pauer's Edition of Haydn's Pianoforte Works (Augener & Co.)

The following statement of Bach appeared in print :—

"My habits and occupation have never permitted me to write against any one. I am, therefore, all the more surprised at a passage lately inserted in England in the *European Magazine*, in which I am accused in an untruthful, coarse, and scandalous manner, of having written against the excellent Herr Haydn. From the news which I receive from Vienna, and from the persons who come to me from the Esterházy Chapel, I believe that this worthy man, whose works give me always great pleasure, is as much my friend as I am his. According to my principle, each master has his true and certain value. Praise and blame cannot in any way alter it."

We do not apologise for the length of these quotations, feeling sure that they will be read with interest. The accusations in the *European Magazine* with regard to Haydn do not, as far as we have been able to compare the two writers in the works named, seem to have any just foundation.

Of Bach's first published work, the sonatas dedicated to King Frederick, we would mention No. 3, in E, with a beautiful adagio and lively presto; and also No. 5, on account of its having been published under the name of J. S. Bach. Two trios were published (without date) at Nürnberg. The first is not remarkable as music, but the account of it in the very long preface may safely be commended to the notice of all who care to trace to its origin the history of programme music. The *Trio* is intended to describe a conversation between a *Sanguineus* and a *Melancholicus*.

Again, the preface to the six sonatas dedicated to the celebrated Princess Amelia of Prussia, is very amusing, and at the same time highly instructive; the questions of ornaments, and of the liberties taken by players with a composer's text, are discussed. Several of the movements of these sonatas are historically of importance; they are evidently only sketches, and raise the moot point of additional accompaniments, or rather filling up of the parts. A great number of clavier concertos written during the Berlin period remain unpublished. Bach wrote many sonatas and other pieces for Wewver's *Tonstücken*, for the *Mancherlei* and *Allerlei* collections, and for Marburg's *raccolta*. Some of these are said to be of surprising beauty. Six fugues and a sonata in F minor are specially noted; the former were published in 1762, and again in 1774.

In 1753 appeared the first part of Emanuel Bach's great work, *Versuch über die wahre Art das Clavier zu spielen*. In 1752, the already-mentioned Quantz published his *Versuch die Flöte traversière zu spielen*. Not only are the titles very much alike, but in both works the chapters, the sections, and paragraphs, are said to be arranged in similar fashion. We cannot here attempt to describe the contents of a book which was held in high honour by his contemporaries, and which is still of great value. It was re-edited in 1857 by Schelling. The second part appeared in 1761. A third edition was brought out in 1780. The rules given in the first part for the performance of "ornaments," or *Manieren*, must be studied by all who wish to perform the music of the last century in a proper manner. Of his Church music during this period we would mention a Magnificat for four voices and orchestra, written in 1749, one of his best works. The *Oden mit Melodien*, published in a collection in 1762, and the simple but expressive setting of C. F. Gellert's *Oden und Lieder*, in 1758, have certainly not been sufficiently recognised in the history of the development of the song form; the preface to the latter is well worth reading. In 1765 appeared at Berlin and Leipzig the first collection of J. S. Bach's four-part chorales. This wonderful work would probably never have been arranged and prepared for publication but for the care and supervision of Emanuel. The reference to his illustrious father in two of the sentences in the preface is most touching. "Der seelige Verfasser hat meiner Empfehlung nicht nöthig. Man ist von ihm gewohnt gewesen, nichts als Meisterstücke zu sehen."

We must dwell very briefly on the Hamburg period. We pass by a number of small pieces (among which are two curiosities: a minuet that can be played backwards as well as forwards, and a piece for either right or left hand), and notice six "concerti per il cembalo," with accompaniment, published in 1772, and of six sonatas for clavier, with violin and violoncello accompaniment *ad libitum*. An analysis of these sonatas was written by Forkel.

The great sets of sonatas, rondos, and fantasias, *für Kenner und Liebhaber*, are the works which have made the name of Emanuel Bach famous, and from what he has done for form and technique, he has been justly described as "one of the most remarkable figures in the transition period between J. S. Bach and Haydn." The first collection was published in 1779. The whole of the second sonata in F is very fine, and the first movement shows how clearly he had grasped the modern sonata form; in some of his sonatas there are still traces, especially in the middle section, of the old suite form. The second collection appeared in 1780, and consisted of three sonatas and three rondos; the latter present many features of interest. The third set, published in 1781, contains the celebrated sonata in F minor (No. 3) which was spoken of by Reichardt as "the best of Bach's sonatas." A detailed analysis of it was published by Forkel. There is a passage in the first movement which has been the subject of much comment. The modulations are hard, and Dr. Bulow, in his edition of E. Bach's sonatas, has ventured to make some alterations. Forkel noticed the passage, and admitted that it was not altogether pleasant; he thought, however, that the harsh effect was intended by the composer. Baumgart, in the Breslau edition, gives the original reading. The first sonata, in A minor, is one of the most interesting and characteristic of the set. The fourth collection (1783) contains three rondos, two sonatas, and two fantasias. The second of the last-mentioned was called by Bach *die Phantasie in tormentis*, for he finished it one day when he was suffering from a

severe attack of rheumatism. In this fantasia the notes with figured bass and the word "arpeggio" deserve notice. In music of this period we often find chords with the word "arpeggio," but here we have only the bass note, the highest treble note, and the figures. The fifth and sixth collections (1785-87) are quite equal in merit to the previous works. The rondos (among which is the well-known one in E flat) and fantasias of the sixth set are nearly the last pieces which Bach wrote for the clavier. In 1787 he wrote two fantasias, and in 1788, the year of his death, three quartets for clavier, flute, violin, and bass, all of which, we believe, are lost. A great deal of the pianoforte music which he wrote has disappeared, and it is greatly to be regretted, for, from a remark in his autobiography, there is reason to believe that the published works do not represent his most earnest and ambitious efforts. Bach says, "Of all my works, especially for clavier, there are only a few trios, solos, and concertos, which I composed with perfect freedom, and for my own use." Those "for my own use" probably remained unpublished.

In conclusion, we will say a word or two about his vocal compositions. While in Berlin he wrote very little church music, but during the Hamburg period he devoted much time to this branch of musical art. He was, as we have seen, music director of no less than five churches, and he wrote many Passions, sacred cantatas, chorales, and a quantity of pieces entitled "Prediger-Einführungs."

Of all this sacred music, the greater part was written to order; it bears traces of haste, and lacks inspiration. During the Hamburg period, however, he produced some great choral sacred works, which, if revived, would create interest and perhaps astonishment. They were evidently labours of love, and rank among the composer's best and most serious compositions. In 1769 he wrote the oratorio *Die Israeliten in der Wüste*. The music is generally lyrical in character. There is a pleasing aria, with quartet and organ accompaniment, and an obbligato part for bassoon; and the striking of the rock by Moses, and the flowing of the water, are graphically described. In 1768-9 he composed *Die Passions Cantate*, a work that contains some very fine writing and interesting orchestration. The passage in No. 27, "Die Allmacht feiert den Tod," commencing with the three horns and drum, gives proof of Bach's inventive faculty. In 1777-8 appeared the 'Auferstehung und Himmelfahrt Jesu.' This in many respects is a remarkable work; the short instrumental introduction for tenors and basses, "ohne fagott und flügel," is quite a curiosity. The great chorus, "Gott führet auf mit Jauchzen," which takes up sixty-seven pages of the score, is a noble and effective piece of writing. This oratorio was performed at Count Johann Esterhazy's house at Vienna on Feb. 26th, and again on March 4th, 1788. Mozart conducted the work, and Umlauf played the piano. There was an orchestra of eighty and a chorus of thirty persons. The work had an enormous success.

Of his secular cantatas Klopstock's "Morgen-Gesang am Schöpfungstage" is the most celebrated. G. Nottebohm's copy of this cantata contains Beethoven's pencil words, "Von meinem theuren Vater geschrieben."

Several of Bach's orchestral works have been published, and have excited considerable interest; some, however, are lost.

Emanuel Bach was, beyond all comparison, the greatest musician of his own day. For the solidity and cleverness of his writing he was indebted to his father, and to the influence of the Dresden school, and of the Berlin court, may be traced the charm, elegance, and tuneful nature of his music. His elder brother, Friedemann, tried to imitate his father; his younger brother, Johann Christian, yielded

too much to the taste of his day; but Emanuel took a middle course, and managed to make for himself a great name among his contemporaries, among whom were the two Grauns, Hasse, Benda, Nichelmann, and Fasch. His fame has certainly been eclipsed by his successors, Haydn, Mozart, and Beethoven, but the services which he rendered to art should not be ignored by the student, and the rich legacy which he bequeathed to posterity in the great works for clavier which we have noticed deserves to be better known. Most of these pieces would give great pleasure to musicians and lovers of music whose taste for what is pure and simple is not entirely spoiled by the highly intellectual and elaborate style of the present day; while to all pianists unacquainted with them they would prove a source of pure and intellectual enjoyment.

We would call the attention of our readers to the album of "Popular Pieces for the Clavecin" (Augener and Co.). It is edited by Mr. E. Pauer, who has made an interesting selection of movements from the works of Emanuel Bach. The volume contains an andante, an allegretto, three allegros, besides three minuets, a gigue, sarabanda, rondos, and a fantasia. The beautiful andante at the commencement is taken from the already-noticed sonata published under the name of J. S. Bach. Some of the pieces belong to an early period in the composer's career, and one at least was written the year before his death. The price of the volume is most reasonable, so that the first flowers and first gems of pianoforte music are placed within the reach of all musicians, even those of moderate means. The contents of the Bach volume will be found both pleasant and profitable.

#### OUR MUSIC PAGES.

THE names Villanella and Canzone villanesca, the derivation of which is obvious, sufficiently characterise the nature of the thing they signify. In the second half of the 16th century the Villanella, the "rustic song," came into favour with the professional composers, who from that time and throughout the 17th century took delight in cultivating this lighter *genre* along with the madrigal. The specimen which we produce on pages 227 and 228 is by Baldassare Donati (or Donato), born in 1510, and from March, 1590, till June, 1603, when he died, *maestro di cappella* at San Marco, in Venice. Ambros says of the Villanella in question that "the centuries have robbed the jest of none of its grace and freshness," and the reader cannot fail to be of the same opinion.

Johann Hermann Schein, one of the most noteworthy German masters of the 17th century, was born at Grünhain, in Saxony, on January 29, 1586, succeeded Sethus Calvisius, who died on Nov. 24, 1615, as Cantor at the Thomas School, in Leipsic, and held this post till death ended his life on Oct. 19, 1630. The three-part song on pages 229 and 230—we may call it "The Lover's Lament"—is from the collection of songs composed in the villanella style, and published by him at Leipsic, in 1621, under the title of "Musica Boscarea, Waldliederlein, vff italiänische, villanelliche Invention mit drey Stimmen."

#### THE BIRMINGHAM MUSICAL FESTIVAL.

THE Festival has attracted special interest this year, first on account of the performance of M. Gounod's *Redemption*. Oratorios are not every-day sort of works; still less so one by a famous composer, with the words *opus mea vita* inscribed on the score. It is now more than thirty years since the greatest of modern oratorios was produced at Birmingham, and everybody was curious to know

whether the new work would prove another *Elijah*, that is, a success. And then, again, Herr Gade's cantata was a novelty specially written for the Festival, and much was expected of a composer who had gained no small reputation by his *Crusaders*, performed at Birmingham six years ago. The presence also of the composers themselves very naturally increased public curiosity; many will relate in years to come how they saw the author of *Faust* conduct his oratorio, just as now you meet with people proud of having witnessed the first performance of *Elijah* under Mendelssohn's direction.

After three long rehearsals in London and two general rehearsals in Birmingham, the Festival commenced on Tuesday morning, August 29th. The "National Anthem" was first sung, and then, amid perfect silence, was heard the opening recitative of the *Elijah*, followed by the overture, magnificently played by the band. Owing to his recent severe illness, it was at one time feared that Sir Michael Costa would not be able to devote himself to the arduous task of conducting at this festival, and the ovation which he received on taking his seat showed how much his services are valued, and how pleased were the audience to find him again at the post which he has occupied with so much ability and industry since the year 1849. The performance of the oratorio was magnificent; the freshness of the voices, the firmness of attack, and the marked attention to light and shade, were the subjects of general praise. The Baal Choruses and the "Thanks be to God" were sung with great vigour; and the "He watching over Israel" and the fine chorus, "Behold! God the Lord," were rendered in a most refined and impressive manner. In the first part Miss Anna Williams sang the "Widow" music, and in the second Madame Albani gave with great effect the "Hear ye, Israel," and took part in the trio and quartet. Mesdames Trebelli and Patey greatly distinguished themselves; the latter displayed much dramatic power in her rendering of the Jezebel music. Mr. Lloyd was in excellent voice; and though the same cannot be said of Mr. Santley, yet he fully made amends for any deficiency in this respect by the vigour and earnestness with which he interpreted the part of the prophet. The double quartet, "For He shall give His angels charge," in the first part, was well sung: the extra parts were taken by Miss Eleanor Farnol, and Messrs. Woodhall, Horrex, and Campion. It was, indeed, most pleasant to listen to Mendelssohn's great masterpiece without disturbing applause, and the president of the festival, Lord Windsor, very wisely refrained from demanding any encores.

In the evening, Sir Julius Benedict's cantata, *Graziella*, was performed. The work was originally intended for the last Norwich Festival, but was not completed in time. The libretto is by Mr. Henry Hersee, and he seems to have written with the idea that any words are good enough for music. The story is very commonplace. *Graziella* has two lovers; she promises her hand to the first, Renzo, if he saves her father, whose boat has struck on the cruel rocks, but to the other, Alonzo, she says, "My heart, if it were free, were thine alone." Renzo, who overhears her, cancels her vow; but Alonzo's mother "her consent refuses," and *Graziella* prepares to take the sacred veil. Alonzo returns "on wings of love across the kindly sea," but arrives too late, for "earthly love no longer haunts the soul" of the beautiful *Graziella*. The music is tuneful and written in a popular style, but we cannot say that it is in any way remarkable. Two of the best numbers of the work are the opening chorus and the trio in the second scene. Two of the songs were encored. Sir Julius Benedict is almost an octogenarian, and it is indeed astonishing that he should be able to write with

such grace and fluency. He conducted his own work, and was received with enthusiastic applause. The solo parts were taken by Madame Marie Rôze, Messrs. Lloyd, King, and Campion.

On Wednesday morning, August 30th, there was not a vacant seat in the hall. When M. Gounod appeared he was greeted with a round of applause. The *Redemption* has been styled by its author a Sacred Trilogy, and in a commentary, which he has himself supplied, he informs us that—

"This work is a lyrical setting forth of the three great facts on which depend the existence of the Christian Church. These facts are:—1. The Passion and the death of the Saviour. 2. His glorious life on earth from His Resurrection to His Ascension. 3. The spread of Christianity in the world through the mission of the Apostles. These three parts of the present Trilogy are preceded by a Prologue on the Creation, the fall of our first parents, and the promise of a Redeemer."

The instrumental movement at the beginning of the Prologue, descriptive of chaos, is peculiar. With regard to its construction it may be said that it is "without form and void." The account of the Fall is given to two narrators, the one tenor, the other bass. The vocal portion of this recitative is of the simplest kind, but the orchestral accompaniment varied and richly coloured. At the mention of the spotless Lamb, a violin solo gives out a tender and plaintive theme, "typical of the Redeemer, both God and Man." This melody plays an important part throughout the oratorio, and as we shall presently see is introduced into the various sections in an interesting and appropriate manner. After the leading theme has been boldly announced by the orchestra, the mystery of the Incarnation is uttered in soft and simple strains by a small chorus. The concluding symphony is very delicate; the "Redeemer" motive is given first to the flute and then to the clarinet; the oboe starts with it, but the movement suddenly closes pianissimo on the tonic chord.

Part the First is entitled "Calvary." A simple recitative gives an account of the condemnation and sentence of Jesus, and of his answer. This is followed by the "March to Calvary." This lively and vigorous movement at first seems quite out of character with the situation. The mournful procession of the Saviour bearing his cross would demand a very different style of music, but here M. Gounod wishes to represent "the brutality of the pagan force dragging Jesus to execution." Still the march is not quite satisfactory as programme music; there is not much "brutality" about it; and the opening phrase sets one thinking of the Hungarian march in Berlioz's *Faust*. The lamentation for female voices, and the wailing of the women after the resumption of the march, with characteristic and effective orchestral accompaniments, are both impressive. The musical setting of the first is borrowed from the Catholic hymn, "Vexilla Regis prodeunt." The chief feature in the scene of the Crucifixion is the employment of the typical melody.

There is dramatic power in the chorus of the insulting crowd and mocking priests; but from a purely musical point of view it would, we think, have been improved by further development. The words of Jesus, "Pardon their sin, for they do not know what they do," are accompanied by the "Redeemer" motive.

The next movement is called "The Reproaches," and is marked for chorus or quartet. The Saviour here reproaches his people. The tearing harmonies of the vocal parts, the sad and forlorn notes assigned to the oboe, the gradual working up from piano to forte, the long pause, and the quiet ending, all this is strikingly impressive. The next number, "Mary at the foot of the Cross," com-



VILLANELLA (*Canzone villanesca*) alla NAPOLETANA

by Baldassare Donati (1555).

Chi la Ga-gliar - da, chi la Ga - gliar -  
Chi la Ga - gliar - da, chi la Ga - gliar - - da Don -  
Chi la Ga-gliar - da, chi la Ga - gliar - - da  
Chi la Ga - gliar - da, chi la Ga - gliar - -

da Don - ne vo impa - ra - re? Chi la Ga - gliar - da, chi  
- ne vo impa - ra - re? Chi la Ga - gliar - da, chi la Ga -  
Don - ne vo impa - ra - re? Chi la Ga-gliar - da, chi la Ga -  
da Don - ne vo impa - ra - re? Chi la Ga - gliar - da, chi la Ga -

la Ga - gliar - da Don - ne vo impa - ra - re? Ve - nite a  
gliar - - da Don - ne vo impa - ra - re? Ve - nite a  
gliar - - da Don - ne vo impa - ra - re? Ve - nite a  
gliar - - da Don - ne vo impa - ra - re? Ve - nite a

noi, che sia - mo mai - stri fi - ni, mai - stri fi - ni, mai -  
noi, che sia - mo mai - stri fi - ni, mai - stri fi - ni,  
noi, che sia - mo mai - stri fi - ni, mai - stri fi - ni, mai -  
noi, che sia - mo mai - stri fi - ni, mai - stri fi - ni, mai -

- stri fi - ni che di sera e di mat - ti - na mai man - chia -  
mai - stri fi - ni che di sera e di mat - ti - na mai man -  
- stri fi - ni che di sera e di mat - ti - na mai man -  
- stri fi - ni che di sera e di mat - ti - na mai man -

mo, mai man - chia - mo di so - na - - re. Tan tan tan  
chia - mo, mai man - chia - mo di so - na - - re. Tan tan tan  
chia - mo, mai man - chia - mo di so - na - - re. Tan tan tan  
chia - mo, mai man - chia - mo di so - na - - re. Tan tan tan


ta - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra tan tan tan  
ta - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra tan tan tan  
ta - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra tan tan tan  
ta - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra tan tan tan


ta - ri - ra ti - ra - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra.  
ta - ri - ra ti - ra - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra.  
ta - ri - ra ti - ra - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra.  
ta - ri - ra ti - ra - ri - ra tan tan tan ta - ri - ra ti - ra - ri - ra.


## SONG by JOHANN HERMANN SCHEIN.


(1586-1630.)


Soprano I.    
 O Ster-nen-äü-ge - lein! O Sei-den-hä-re -   
 O grü-ne Wäl-der - lein! O Myr-ten-sträu-che -   
 O wah-re Lieb und Treul O fal-sche Heu-che -

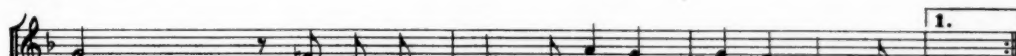
Soprano II.    
 O Ster - nen-äü-ge - lein! O Sei - den-hä-re -   
 O grü - ne Wäl-der - lein! O Myr - ten-sträu-che -   
 O wah - re Lieb und Treul O fal - sche Heu-che -

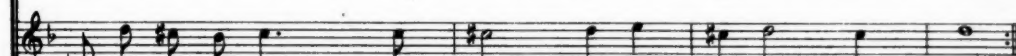
Basso.    
 O Ster - nen-äü-ge - lein! O Sei - den-hä-re -   
 O grü - ne Wäl-der - lein! O Myr - ten-sträu-che -   
 O wah - re Lieb und Treul O fal - sche Heu-che -


   
 lein! O Ro-sen-wän-ge - lein! O Ro-sen-wän-ge -   
 lein! O küh-le Brün-ne - lein! Kry-stall-ne Bä-che -   
 leil O Hoff-nung Si-cher-heit! O Furcht-Schwer-mü-thig -

   
 lein! O Ro - sen-wän-ge - lein! O Ro - sen-wän-ge -   
 lein! O küh - le Brün-ne - lein! Kry-stall - ne Bä-che -   
 leil O Hoff - nung Si-cher-heit! O Furcht Schwer-mü-thig -

   
 lein! O Ro - sen-wän-ge - lein! O Ro - sen-wän-ge -   
 lein! O küh - le Brün-ne - lein! Kry-stall - ne Bä-che -   
 leil O Hoff - nung Si-cher-heit! O Furcht Schwer-mü-thig -

   
 lein. Co-ral-len-lip-pe-lein! O Ho-nig-wän-ge - lein!   
 lein! O grü-ne Wie-se-lein! O schö-ne Blü-me - lein!   
 keit! O sü-sse Lust und Freud! O Angst und Her-ze-leid!

   
 lein. Co-ral-len-lip - pe - lein! O Ho-nig-wän-ge - lein!   
 lein! O grü-ne Wie - se - lein! O schö-ne Blü-me - lein!   
 keit! O sü-sse Lust und Freud! O Angst und Her-ze-leid!

   
 lein. Co-ral-len-lip - pe - lein! O Ho-nig-wän-ge - lein!   
 lein! O grü-ne Wie - se - lein! O schö-ne Blü-me - lein!   
 keit! O sü-sse Lust und Freud! O Angst und Her-ze-leid!



2

lein. O Per-len - mut-ter-öh - re - lein! O el - fen - bei-ern Häl - se -  
 lein! O Fel-sen Kluft o Berg und Thall O E - cho treu-er Wie - der -  
 leid! O Mu - sic ed - ler Freu - den - schall! O Seuf-zer, Heu-len Her - zen's -

lein. O Per-len-mut-ter-öh - re - lein! O el - fen-bei-ern Häl - se -  
 lein! O Fel-sen Kluft o Berg und Thall O E - cho treu-er Wie - der -  
 leid! O Mu - sic ed - ler Freu - den - schall! O Seuf-zer, Heu-len Her-zen's -

lein. O Per-len-mut-ter-öh - re - lein! O el - fen-bei-ern Häl - se -  
 lein! O Fel-sen Kluft o Berg und Thall O E - cho treu-er Wie - der -  
 leid! O Mu - sic ed - ler Freu - den - schall! O Seuf-zer, Heu-len Her-zen's -

lein! O Pom-me - ran - zen-brü - ste - lein! bis-her an euch ist  
 hall! O Pan, Schif - fer und Schif - fe - rin seht doch wie ich so  
 knall! O Le - ben lieb o bitt - rer Todt! Ach wechselt nur es

lein! O Pom-me-ran-zen-brü - ste - lein! bis-her an euch  
 hall! O Pan, Schif-fer und Schif - fe - rin seht doch wie ich  
 knall! O Le ben lieb o bitt rer Todt! Ach wechselt nur

lein! O Pom-me-ran-zen-brü - ste - lein! bis-her an  
 hall! O Pan, Schif-fer und Schif - fe - rin seht doch wie  
 knall! O Le - ben lieb o bitt - rer Todt! Ach wechselt

al - les sein! a - ber das stei - nern Her - ze -  
 e - lend bin! Der grim-me Tod mich grei - fet  
 ist als Noth. Wie kön-net ihr doch al - le

ist al - les sein! a - ber das stei - nern Her - ze -  
 so e - lend bin! Der grim-me Tod mich grei - fet  
 es ist als Noth. Wie kön-net ihr doch al - le

euch ist al - les sein! a - ber das stei - nern Her - ze -  
 ich so e - lend bin! Der grim-me Tod mich grei - fet  
 nur es ist als Noth. Wie kön-net ihr doch al - le

lein! Wie dass du töd - test das Le - ben mein!  
 an! Ach hel-fet wer da hel - fen kann!  
 sehn ein lie-bend Herz zu Trüm - mern gehn!

lein! Wie dass du töd - test das Le - ben mein!  
 an! Ach hel-fet wer da hel - fen kann!  
 sehn ein lie-bend Herz zu Trüm - mern gehn!

lein! Wie dass du töd - test das Le - ben mein!  
 an! Ach hel-fet wer da hel - fen kann!  
 sehn ein lie-bend Herz zu Trüm - mern gehn!

mences with a recitative containing some rather forced harmonies, but the quartet with chorus, "Beside the Cross remaining," is certainly one of the finest and most pathetic pieces in the whole work. It is followed by a beautiful solo of the Holy Virgin, "While my watch I am keeping," accompanied by strings, horns, and harps, pianissimo to the strains of the *Stabat Mater* from the Catholic Liturgy; this solo is afterwards taken up forte by the chorus in unison, and accompanied by organ, trombones, and trumpets. There is not much to notice in the scene of the two thieves; the leading motive again makes its appearance when the Saviour utters the words, "To-day shalt thou be with me in Paradise." After a plain chorale we come to the "Death of Jesus." The composer attempts to depict in tones the darkness which comes over the whole land, but the movement is not interesting as abstract and scarcely successful as programme music. The same may be said of "The Earthquake" scene. Chromatic scales give but a feeble idea of one of Nature's direst distresses.

The second part of the oratorio deals with the Resurrection and the Ascension. It opens with a chorus in which trumpet-calls are heard from each side of the orchestra. The scene of "The Holy Women at the Sepulchre" contains some pleasing, if not very original music. With the appearance of Jesus we have again the typical melody. In the "Sanhedrin" section the chorus, "Now behold ye the guard" is bold and powerful. The recitative, in which the narrator describes the appearance of the risen Saviour to the apostles, is interesting, and the following chorus, "Unfold ye portals everlasting," is remarkably bright and telling. The harmonies are, however, exceedingly simple, and the trumpet-calls, the tremolando for strings, and the sweeping chords for harps are not novel effects.

The third and last part is entitled "The Pentecost." The opening number, with its reminiscence of St. Paul, and its solo and chorus, "Lovely appear" is most graceful and pleasing; it possesses the charm of simplicity and the elements of popularity. "The Apostles in prayer" is a short instrumental movement not particularly attractive. The last number of the work, "The Hymn of the Apostles," is divided into several sections. The first is written in a style intended to recall the form and rhythm of the chants called "Proses," in the Catholic Liturgy. After a quartet, two choruses, and another expressive quartet, "O come to me all ye that are sad and weep," and a semi-chorus giving out the Beatitudes, the first section is repeated with full choir, orchestra, and organ. Then for the first time we get a fugal theme; the other voices enter, and the listener flatters himself that the composer is about to close with an elaborate chorus, but suddenly the "ricercata" style is abandoned, and the homophonic resumed. However, before the final chords, there is a short, but by no means imposing, stretto of five bars.

Such is a brief description of a work of great interest, and one in every bar of which is reflected the deep earnestness of the composer. It is not at all unlikely that many will be disappointed with the *Redemption*. There is a great deal of charming melody, effective choral writing, and fascinating orchestration, and yet from a musical point of view something seems wanting. The fact is that one expects to hear an oratorio, and according to the general acceptance of the word the *Redemption* is not one. It is more like a church service; throughout the composer seems to have aimed at an appropriate and devout setting of the sacred words to music rather than at a display of learned or showy writing. The subject rather than the musical treatment attracts notice. The work has, how-

ever, quite a character of its own, and is the product of no ordinary mind. M. Gounod, as we have already mentioned, speaks of this Sacred Trilogy as the "work of my life." Not because he has devoted all his life to it, but because he considers it his most important contribution to art, and the one which he would wish to live after him. He first thought of a musical work on the subject of the Redemption in 1867. Religious subjects had occupied his mind from early childhood, and for several years he attended a course of theology at Paris; it was at one time expected that he would take orders.

M. Gounod must have been delighted with the magnificent performance of the *Redemption* at Birmingham; band, chorus, and soloists (Mesdames Albani, Marie Rôze, and Patey, and Messrs. Lloyd, Cummings, Santley, King, and Foli), all exerted themselves to the utmost; and the public by enthusiastic applause added their share towards the success of the new work.

In the evening Mr. A. R. Gaul's sacred cantata, *The Holy City*, was given. The composer, a resident professor in Birmingham, has written some excellent part-songs, one of which, "The Silent Land," was performed at a previous festival. *The Holy City* is divided into two parts: the first is entitled "Contemplation," the second "Adoration." The work contains altogether sixteen numbers. The air (tenor), "My Soul is athirst for God," is pleasing, and the air (mezzo-soprano), "Eye hath not seen," is also deserving of mention. In the solo music we find, however, a certain monotony of rhythm and a too steadfast adherence to the respective keys of the pieces. The choral numbers are ably written, and the composer displays a knowledge of form and of counterpoint. The chorus for double choir, "Let the Heavens rejoice," is bright and effective, and the last chorus, "Great and marvellous are Thy works," if not altogether satisfactory, contains some good fugal writing. This is Mr. Gaul's first attempt at a work of extended compass; and his next ought to show quite as much skill, and possibly, with an interesting libretto, a little more imagination. The cantata was conducted by Mr. Stockley, the festival chorus-master, and most favourably received. The soloists were Miss A. Williams, Mesdames Trebelli and Patey, Miss E. Harris, and Messrs Maas and King. The singing of the choir was excellent.

The second part of the evening concert was miscellaneous. First came Mr. C. V. Stanford's Orchestral Serenade in G major, a work in five movements. The composer may be congratulated on having written some very charming and fanciful music. The opening Allegro, the Notturmo in E flat, and the Finale with the lullaby, are in our opinion the best of the five numbers. The Scherzo (No. 2) and Intermezzo (No. 4), while skilfully and effectively written, are less original. The serenade was conducted by the composer. We pass over the rest of the concert and the performance of the *Messiah* on the Thursday morning, and proceed to notice the production of Herr Gade's new cantata, *Psyche*, on the Thursday evening. The words, from the Danish of Lobedanz, have been translated into English by the Rev. J. Troutbeck. Psyche, a daughter of a king of Hellas, has incurred the anger of Venus, and is borne off to a lonely height, there to become the bride of a dreadful demon. A zephyr and some genii, however, carry her away to some safe retreat, and she is informed that she will be the bride of a god. The beautiful Eros comes to woo and wed her; but she is forbidden, on pain of death, to ask his name. Of course, it is easy to foretell the sequel. She demands from the chorus her husband's name. According to the fatal decree, Psyche passes away in death. In Hades she is counselled to drown the memory of her love

in the waters of Lethe. Proserpine allows her to return to earth to see Eros once more. The latter not only pardons her, but takes her with him to the upper world, where she receives from Zeus the gift of immortal youth.

The music is most delightful. The opening, a five-part chorus, "In Hellas, a country of sunlight," is charmingly written. We have in it a "demon" motive which is heard in the subsequent portions of the cantata when reference is made to the terrible bridegroom threatened by Venus. In the first part we would notice Psyche's first aria, the following trio, "Psyche, hear thou what we have to teach thee," one of the gems of the work, and a six-part chorus, "There comes with waving dusky robes," as pleasing as it is original. In the second part the opening scherzo is bright and graceful, and the chorus, "Thou art mighty, O Eros," full of vigour. The music of the third part, "In the lower world," shows imagination and great skill in the orchestration. In the fourth part there is a very effective solo for baritone, "Still rests the morning twilight." Space compels us to give a somewhat brief notice of this very interesting work, which will, however, soon be heard in London; we shall thus have another opportunity of speaking about it. It was splendidly performed, and most cordial was the reception given to Herr Gade, who conducted his work. Several of the numbers were encored. The vocalists were Mesdames Marie Rôze, Trebelli, and Miss E. Farnol, and Messrs. Lloyd and Santley.

At the beginning of the second part of the concert Mr. C. Hubert Parry conducted his new Symphony in G. The composer belongs to the modern school of thought, and although he was sure to produce a learned and suggestive work, it was a matter of doubt as to how far he would allow himself to be fettered by symphonic form. In this matter, however, he has given no cause for complaint. The form of each movement is very clear; but the symphony requires more than one hearing, because in it there is so much clever detail, both in the workmanship and instrumentation. The cordial reception given to Mr. Parry at the end of each movement and at the close of the work was very gratifying. A new symphony in a festival miscellaneous programme, and coming immediately after such an attractive work as *Psyche*, seemed somewhat unfortunately placed; but it was listened to with the greatest attention, and the success which it obtained will prove of advantage not only to the composer, but also to English art. The only other items of the programme to be noticed are M. Gounod's new and melodious song, "The Golden Thread," excellently sung by Madame Patey, and a "Nuptial March" for band and organ, which, if not remarkable as a composition, is graceful, and certainly the more interesting of the two dedicated to H.R.H. the Duke of Albany.

The programme on Friday morning was very long, but one of great interest. First came Mozart's Symphony in G minor, played with much refinement by the band. In spite of the loud applause, it was scarcely wise of Sir Michael Costa to repeat the last movement. Brahms' great "Song of Triumph" (written after the great war of 1870, and first heard in England at a concert given by Herr Henschel at St. James's Hall in 1879), gave the Birmingham chorus a grand opportunity of displaying its full powers. The work is full of difficulties, and, moreover, extremely fatiguing, but it was rendered with marked precision and wonderful vigour. It was followed by Cherubini's beautiful Mass in C; and the concert concluded with Beethoven's *Mount of Olives*. In the evening the *Redemption* was repeated. It attracted a very large audience, and the performance was extremely fine.

In concluding this notice we ought to speak of the

organist, Mr. Stimpson, whose valuable services added much to the success of some of the performances, and of Mr. Stockley, who has trained the choir, which gave such great satisfaction not only to the public but to the composers who conducted their choral works. The band, with the accomplished and experienced leader, M. Sainton, was in all respects deserving of praise. The financial results of the festival were encouraging. Although there was a falling off in the numbers at the *Elijah* and *Messiah* performances, there was an increase in the general attendance. In 1879 there were altogether 11,185 persons, but this year as many as 18,507. The total receipts amounted to £15,011 3s. 8d. The Birmingham committee, in arranging for the next festival, will, we hope, not fail to perceive that important novelties do not interfere with the financial success of the scheme; and that English musical art, which has been a credit to the present festival, deserves all possible help and encouragement in the future.

#### THE HEREFORD FESTIVAL.

ON Tuesday morning, September 12th, there was full choral service in the cathedral; the sermon was preached by the Rev. Sir G. H. Cornewall. At one o'clock the festival proper commenced with *Elijah*. This oratorio still proves attractive, and whatever the future musical history of art, it will always be regarded as a work of genius, and most probably as the greatest oratorio of the nineteenth century. There are some who think the scene should be varied; that we should get a little relief and fresh music. *Est modus in rebus*; if Mendelssohn's oratorios were set aside altogether, it would be a great mistake, but those who are anxious about the progress of the art may well ask whether the *Elijah* on the first day, followed by *St. Paul* on the second (as was the case at Hereford), is really turning a festival week to the very best account. The concert on Tuesday evening at the Shire Hall was not well attended; this is all the more to be regretted as it was the only programme which contained an absolute novelty. Recent experience at Birmingham proved that novelties, and even English ones, do not always bring ruin in their wake, and it is hoped that the small audience may be accounted for from other causes than those of neglect or indifference. Mrs. Meadows White's cantata, "Ode to the Passions," is a very clever and effective composition, though not of marked individual interest. William Collins's ode, with its fine personifications of Hope, Revenge, Pity, and Joy, was a good choice on the part of the composer, and the music throughout is well suited to the words. The chorus numbers display a good deal of ingenuity, vigour, and dramatic power. The final chorus is in its way very successful; but in our opinion the best of all is the opening one—"Fear, Anger, Despair." There are three pleasing solos for soprano, baritone, and tenor, and a duet written in popular style for soprano and tenor.

The programmes of Wednesday were exceedingly long, for they included *Judas Maccabeus*, *St. Paul*, Goetz's 137th Psalm, Bach's *Magnificat* in D, and Beethoven's symphony in B flat. Here, indeed, was a feast of good things; but it is always wiser, for the sake of the audience, and especially the performers, to give too little rather than too much.

On Thursday there were two quasi-novelties. The first was Dr. Garrett's cantata, "The Shunammite," which was performed last June by the Musical Society at Cambridge. The work shows a certain amount of skill and talent, and even at times character; but the uniformity of the treatment, and the thoroughly Mendelssohnian vein which



runs through nearly the whole of the music, make one feel that the composer has miscalculated his strength in writing a work which, besides solos and duets, contains no less than twelve choruses. Besides, everything should be in its right place. Dr. Garrett is a sound musician, but his cantata is scarcely worthy of a festival; it will, however, prove a useful addition to the *répertoire* of amateur choral societies. The other semi-novelty was *Abraham*, or rather a selection from it. Bernhard Molique, the celebrated violinist, the friend of Mendelssohn and the pupil of Spohr, was a distinguished musician, and holds a prominent place among writers for the violin. His concertos for that instrument are well known, and also a very interesting trio for piano, violin, and violoncello, which was introduced by Dr. Bülow, at the Monday Popular Concerts, some years ago, but there are many musical persons who have perhaps never heard of the oratorio *Abraham*. It was produced at a Norwich festival in 1860, and was heard once, we believe, in London. It contains much melodious and excellent music; but skilful labour, fugal ingenuity, and tuneful airs, will not satisfy the wants of the present age. There must be something more; call it what you will—originality, genius, or inspiration. The oratorio lacks this one great pearl of price. We cannot imagine what can have induced the authorities at Hereford to resuscitate the work. At the evening concert Beethoven's Choral Fantasia was played, with Mr. James Taylor, of New College, Oxford, at the piano. On Friday morning the *Messiah* was given, and in the evening a concert of chamber music.

The choir, principally composed of Bradford singers, was a fine one. The principal vocalists for the week were Mine. Albani, Miss Anna Williams, Madame Patey, and Messrs. Lloyd and Santley. Mr. Langdon Colborne officiated as conductor. The general attendance at the festival was larger than in 1879.

## Foreign Correspondence.

### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, September 12th, 1882.

PERSUADED that every evening will have its visitors, the Opera management does not care to introduce a novelty; it has successfully made its *turnus* of best-admired operas. Herr von Reichenberg, last mentioned as *Gast*, is still on his way, to replace in an excellent manner the two absent basses, Von Rokitansky and Scaria. The latter appeared yesterday for the first time after his most successful *Gastspiel* in Bayreuth, and was enthusiastically received as King Heinrich in *Lohengrin*. Likewise Frau Materna, having been a magnet both in America and Bayreuth, began her homely duty as Elizabeth, Valentine, and Aida, and was received with vociferous acclamations, bouquets, and presents (among which were a vessel full of flowers, and adorned with the American flag). Also Frl. Bianchi, as Violetta, and Frau Ehnn, as Mignon, found their old admirers; no less Herren Walter and Müller, our lyric tenors, and Beck, the general favourite of the opera. There remains only Herr Rokitansky, the *basso par excellence*, who is still enjoying his holidays. Frl. Marie Lehmann, Herren Broulick, and Wiegand, being now members of our opera, appeared in their *Antrittsrollen*. The most important of them—Herr Broulick, the very *Helden-tenor*—may one day become a first-rate singer. Herr Wiegand—a basso of the middle-class—belongs to the useful singers, having a vast *répertoire*, as likewise Frl. Lehmann, who till now has appeared as Susanne,

Mathilde, Madeleine, Leonore (*Troubadour*), Philine, Isabella, Königin der Nacht, Julie, Margarethe von Valois. Gluck's charming operetta, *Der betrogene Kadi*, obtained again, at its seventeenth representation, a very warm reception. The next operetta will be a repetition of Adam's *Alpenhütte*, and the first novelty (new for the Hofoper stage), Delibes' pleasing opera, *Le Roi l'a dit* (*der König hat's gesagt*), which was first performed in Vienna, in the *ci-devant Komische Oper*, in 1874, Frl. Hauck as Javotte, now assigned to Frl. Bianchi. That will be the beginning of the autumn season; and the Viennese, having for the most part returned to town, will relieve the foreigners, who till now formed the greater part of the audience.

The question who will conduct the Philharmonic Concerts next winter is now unriddled. Herr Hans Richter having absolutely declined the engagement, Herr Jahn, the director of the opera, has finally agreed to accept that post for the coming season. Herr Richter followed, in 1875, Herr Dessoff (now in Frankfurt), and he always fulfilled his task with fervent artistic zeal. The change now was by no means necessary or reasonable, and it is to be hoped that Herr Jahn may not one day make a similar experience of the inconstancy of a part of that society.

Operas performed from August 12th to September 12th:—*Robert der Teufel*, *Faust*, *Prophet*, *Mephistopheles*, *Postillon von Lonjumeau*, *Orpheus*, *Zauberflöte*, *Tell*, *Romeo und Julie*, *Don Juan*, *Troubadour*, *Afrikanerin*, *Der betrogene Kadi*, *Fliegende Holländer*, *Violetta* (*Traviata*), *Tannhäuser*, *Oberon*, *Hugenotten*, *Mignon*, *Aida*, *Nordstern*, *Lohengrin*.

## Reviews.

*The Enchanted Swans* (*Die wilden Schwäne*). Cantata. Music by REINECKE. Op. 164. (Edition No. 9,055, net 3s.) London: Augener & Co.

THE poem here set to music is by Karl Kuhn, after Hans C. Andersen's tale, and the excellent English version by Lewis Novra. Andersen's beautiful little fairy tale is full of fancy and charm, and it is not at all surprising that a skilful and experienced musician like Herr Reinecke should have written some very attractive music for it. His cantata is for soprano, alto, and baritone solo, female chorus, and recitation. The accompaniments are arranged for pianoforte, harp, two horns, and violoncello *ad lib.* The pianoforte part is certainly not easy, but written in an agreeable and effective manner. In the first number the chorus (in unison) sing in simple strains the song of the king's children. In a short alto solo we have the queen's curse. Elfrida starts on her journey to find her brothers; her prayer to the Holy Virgin is tuneful and pleasing. The chorus of glowworms is very successful; the accompaniment requires delicate and dexterous fingers. The following chorus of angels, a paraphrase of the twenty-third Psalm, is quiet and melodious. Passing over the next two numbers, we come to an effective, if not particularly original, chorus of swans (No. 8). Elfrida's prayer (No. 9) is short, simple, and tastefully harmonised. The prince's song (No. 11) has a certain charm, but at the beginning reminds us too much of Mendelssohn, and at the close too much of Schumann. The wedding music has not a very marked character; the opening phrase is slightly suggestive of the fourth scene in the second act of *Lohengrin*. The coda is, however, very graceful. The two choruses of "Phantoms," and of "Mice and Thrushes," are cleverly written, but the Mendelssohnian character of the latter is unmistakable. The last number for chorus

and solos, if not the best, contains much that is pleasing. This cantata will form a welcome addition to the *répertoire* of music for female voices, and will rank amongst Herr Reinecke's best productions.

*Concerto in G Minor.* Composed by HANDEL, and Transcribed by E. PAUER. London: Augener & Co.

HANDEL's twelve grand concertos in seven parts (four violins, viola, violoncello, and harpsichord) were composed in the year 1739, and all between the 29th of September and the 30th of October. They were soon performed, and were everywhere received with the greatest applause. They contain some of the composer's finest music, and we hope that the success of this clever transcription of No. 6 will be such as to induce Herr Pauer to adapt some of the others, as, for example, No. 3 in E minor, with the beautiful andante in 12-8 time, and the graceful polonaise, or No. 9. He has shown great skill in reducing the score of the G minor concerto, and in studying the composer, he has not forgotten the player. The piano part sounds full and effective, and is not too difficult. The lovely *Musette* in E flat major (second movement), made such an impression on Mozart that he introduced it in his re-instrumentation of *Acis and Galatea*, putting it immediately before the chorus "Wretched lovers."

*Three Songs.* By HAGUE KINSEY. Liverpool: J. B. Cramer & Co.

THE first, "Morning Song," is commonplace, and the accompaniment not quite according to rule. In No. 2, "Forsaken," the accent of the words does not in many places agree with that of the music. The last, "Cradle Song," is pretty, and decidedly the best of the three.

*Ballata di G. Prati*, musica di ALBERTO RANDEGGER. London: Godard & Co.

A LIGHT but pleasing and graceful composition. It is likely to be popular. The English words are by Charles Knight.

*Overtures*, by STERNDAL BENNETT, for Pianoforte Solo. (Augener & Co.'s Edition. No. 8,051, net, 2s. 6d.) London: Augener & Co.)

THIS volume contains three overtures—"Parisina," composed in 1834; the "Naiades," produced in 1836; and the "Wood Nymphs," written at Leipzig in 1840-1. It is fortunate indeed that the score of the first was not destroyed, as alleged by the composer, for it is a remarkable specimen of student-work. Some of the great composers thought of the orchestra when writing for the piano, but of Bennett we may perhaps say the reverse; hence a better idea of these overtures can be obtained from pianoforte transcriptions than of many other orchestral compositions. They are exceedingly well arranged, and not too difficult. It would be absurd to pretend that a two-hand arrangement of any work can be as complete and effective as one for four hands, but it is infinitely more useful and generally satisfactory. Duets give trouble in more ways than one; two equal players have to be found, and then do not always agree as to time, phrasing, and many other matters. We need not say anything about the contents of this cheap and clearly-printed volume. Bennett's overtures are not unknown to fame, Mendelssohn and Schumann were delighted with them; the present generation hears them with pleasure, and they will always remain standards of correct and beautiful writing.

*Wedding March* (No. 1). By CHARLES GOUNOD. London: Novello & Co.

THIS is a piano arrangement of the first of two marches, composed for the marriage of H.R.H. the Duke of Albany. A weak and wearisome composition. "God save the Queen" is introduced as a *canto fermo*; our National Anthem imparts, however, but little interest to the piece from a musical point of view.

*Album-Leaf for the Pianoforte.* By R. WAGNER. London: Augener & Co.

AN excellent arrangement for piano and violin, by F. Hermann, of a fugitive piece which was published many years ago. It is an interesting specimen of the great composer in a simple mood. The theme bears a strong resemblance to Walther's prize song in the *Meistersinger*.

*Three Marches for Pianoforte Duet.* By R. VOLKMANN. London: Augener & Co. (Edition No. 8672, net, 1s.)

HERR VOLKMANN may be congratulated on having written three interesting and effective marches. This particular musical form has been employed by all composers, great and small, and after the numerous fine examples bequeathed to us by ancient and modern writers, it is a matter of no small difficulty to produce a march quite new and striking. We cannot say that these duets show any strong signs of individuality; indeed, they rather bear traces of the influence of Schubert and Schumann. They are, however, clear in form, pleasing in rhythm, and the composer is most successful in his choice of harmonies. Each of the three pieces has its own character: the first is stately, the second brilliant, and the third sombre. They are not difficult, and the interest is equally divided between the two players.

"He gave me a kiss." Song. By FRANZ ABT. English Translation of the Words by LEWIS NOVRA. London: Augener & Co. A pleasing soprano song with a tasteful accompaniment.—*A Spring Song.* Four-part Song. By J. L. HATTON. This is a most effective part-song; the music is light and dainty and within compass.—*"See Yonder Ship."* Barcarolle for Tenor or Soprano Voice. By FLORENCE BEHRENS. London: Stanley Lucas & Co. A tuneful and pleasing song.

## Musical Notes.

JOSEPH LEWINSKI has published a book entitled "Vor den Coulissen: Originalblätter von Celebritäten des Theaters und der Musik." (Before the scenes: Original leaves by Celebrities of the Stage and of Music.) It contains also forty portraits and fac-similes. Among the contributors are Franz Lachner, Sir Julius Benedict, Anton Rubinstein, Ferdinand Hiller, Carl Reinecke, Ignaz Brüll, Moritz Moszkowski, Friedrich Kiel, Desirée Artôt, and Henry Irving. Rubinstein's contribution consists of some interesting remarks on the sacred drama. The following extracts may not be unwelcome to the readers of THE MUSICAL RECORD:—"I have in my mind a theatre in which the most striking incidents of the two Testaments are to be performed in a manner satisfying the highest exigencies of the art. . . . The composers must, however, understand that it is not the

subject-matter alone which gives their work the stamp of a 'sacred opera,' but that the musical style has to a great extent to do that (as, for instance, broader forms of the musical pieces, more polyphony and more elevated declamation than in the secular opera). Nay, even the subject-matter ought to be treated according to other laws than obtained in the secular opera. . . . Of all existing operas with a biblical subject Méhul's *Joseph* is perhaps alone suitable for the 'sacred opera.' . . . Love-scenes are by no means to be considered as excluded. However, they must not be fictitious, but must exist in the subject-matter; for instance, Judith and Holofernes, Samson and Delilah, the Song of Solomon, and many others. Even ballets, in as far as they are indicated in the subject-matter, are admissible. They should, however, not resemble the modern dance-rhythms, such as waltz, polka, &c., but have an Oriental colouring. Not the novelty of the subject-matter has here to interest but the treatment of it, and the musical expression given to it. And thus it appeared to me that in the whole cultivated world, in every larger town capable of keeping up a theatre, the existence of a sacred theatre as well as a secular one was not only nothing impossible, but even something necessary, for are not oratorios everywhere in vogue? The only thing that has to be effected is a transplantation from the concert-room to the theatre; in the future we shall have to represent, not to narrate." These are some of the ideas which Rubinstein has been revolving in his mind for the last twenty-five years. With a view to their realisation, he made proposals to and negotiated with the Grand Duke of Weimar, the Prussian Minister of Education, Von Mühlner, the late Dean Stanley, the Jewish community in Paris, and some American *impresari*.

SCORE and parts of J. Raff's Tenth Symphony (in F minor), entitled "Zur Herbstzeit" ("In Autumn"), will be published next month by C. F. W. Siegel (Carl Linne-mann), at Leipzig.

THE Berlin Opera, after being provided with an iron fire-proof curtain, opened on the 2nd of September with Goldmark's *Königin von Saba*.

THE Munich Court Theatre promises to produce this winter, for the first time, Hallström's *Die Wikinger*, Gluck's *Der betrogene Kadi*, and Schubert's *Estrella*; and revive Rheinberger's *Thürmers Töchterlein*, Mendelssohn's *Heimkehr aus der Fremde* and Walpurgis Night, Schumann's *Genoveva*, Spohr's *Jessonda*, Spontini's *Vestalin*, Halévy's *Der Blitz* (*L'Eclair*) and *Musketiere der Königin* (*Les Mousquetaires de la Reine*).

DURING the last performance of *Parsifal*, at Bayreuth, Wagner informed the executive artists that the festival performances would be repeated next year. Mme. Materna and Messrs. Scaria, Winkelmann, and Reichmann, had to promise their co-operation. Besides *Parsifal*, *Tristan und Isolde* will probably be produced.

THE Paris *Figaro* says that Wagner, as regards the orchestra, only realised what a French composer had eighty years ago pointed out as desirable. In proof of this assertion, it quotes the following passage from Grétry's "Mémoires":—"I wish the theatre to be small, and to hold no more than a thousand people; to have only one kind of seats, and no boxes, neither small nor large ones, these recesses favouring only *maldisance* and worse things. I wish the orchestra to be hidden, so that the auditors see neither the musicians nor the lamps of the desks. The impression would be magical, and one would hardly suspect the existence of the orchestra. A wall of hard stone would be necessary, I believe, to separate the orchestra from the stage, in order to throw back the sound into the auditory."

THE *Opéra* at Paris resumed, on Saturday the 2nd of September, the representations *en dehors de l'abonnement*. The studies for Saint-Saëns' *Henri VIII.* have begun, and the first performance of this opera will probably take place about the 15th of January. The *Opéra Comique* opened on the 1st of September with Hérold's *Le Pré aux Clercs*, which was followed on the next day by Offenbach's *Les Contes d'Hoffmann*. The performances of Mozart's *Le Mariage de Figaro* and Méhul's *Joseph*, which were interrupted by the annual closing of the theatre, will be resumed in October.

LECOQ has composed a new comic opera, *Le Cœur et la Main*, the libretto of which is by Nutter and Beaumont.

MME. CARVALHO will next month say farewell to the stage, and devote herself to teaching.

It has been proposed in Paris to found a Voice Insurance Company, which, in consideration of a premium, is to pay singers a pension when they partially or totally lose their voices.

LAST month we mentioned the receipts of the principal Paris concert institutions; this month we will mention the grants which three of them receive from Government. Padeloup receives 20,000 francs, Colonne 10,000, and Lamoureux likewise 10,000.

ENGLISH musicians cannot help feeling some envy on seeing how liberally their art is aided on the Continent, not only by Government, but also by municipalities. Here are two recent instances. The municipality of Palermo gives to the theatre a subvention of 50,000 lire; and the director of the theatre at Metz has the house with its appurtenances free, and receives from the town a grant of 10,000 mark, and from the state a grant of 30,000 mark.

AREZZO has erected a monument in honour of Guido Monaco (Guido the Monk), better known by the name of Guido Aretinus (Guido of Arezzo). The programme of the festivities which took place on the occasion of the unveiling, may well take away the breath of a cold-blooded Northerner. Let the reader judge for himself:—Sept. 2: Inauguration of the monument. A hymn, composed for the occasion by the *maestro* Luigi Mancinelli, was performed. The words were by Arrigo Boito. They are as follows:—

Ufil di Guido regola suprema,  
Misuratrice facile dei suoni,  
Solenne or tu laude a te stessa intuoni,  
Sillaba eterna.

During the day there were popular rejoicings in the public park, and in the evening the theatre Petrarca was opened with Boito's *Mefistofele*.—Sept. 3: Inauguration of the Provincial Agricultural Competition. Grand race in the *rotonda* in the public park. Opera at the theatre.—Sept. 4: Inauguration of the Provincial Industrial Competition and of the National Exhibition of Musical Instruments. Races. Concert (Accademia) at the theatre Petrarca.—Sept. 5: Solemn meeting of the Royal Academy Petrarca, in honour of Guido Monaco.—Sept. 6: Inauguration of the Didactic Exhibition, and Equestrian Spectacle.—Sept. 7: Inauguration of the Provincial Tuscan Gymnastic Competition.—Sept. 8: Continuation of the Gymnastic Competition, and inauguration of the conferences on Musical Instruments.—Sept. 9: Inauguration of the great Cattle Show. Grand Lottery (Tombola).—Sept. 11: Inauguration of the Congress for the discussion of Gregorian Chant.—Sept. 16: Inauguration of the Pedagogic Conferences.—Sept. 20: Distribution of Prizes, and close of the Industrial Competition and of the National Exhibition of Musical Instruments.



A SPECIAL JOURNAL was issued during the time of these festivities. As to the Congress for the discussion of Gregorian Chant, it remained together for five days, from the 11th to the 15th of September, and the items of its programme are too many to be here enumerated. The questions discussed were grouped under the following four headings:—(1) Actual State of Liturgical Chant in the different parts of Europe; (2) Primitive states and phases through which Liturgical Chant successively passed; (3) Means for preparing an amelioration of Liturgical Chant; (4) Accompaniment of Plain Chant.

A MONUMENT in memory of Vincenzo Bellini will be unveiled at Catania, the native town of the composer, on Nov. 28th.

THE Crystal Palace Concerts will commence on Saturday, October 14. The last before Christmas will be on December 16. The series will be resumed on February 10, concluding on June 2. Mr. Manns' benefit will take place on the 9th. Mr. O. Beringer will perform Brahms' new Pianoforte Concerto at the first concert. Among the novelties announced are Berlioz's "Messe des Morts," Raff's 6th Symphony, Wingham's 4th Symphony, and the three new works recently produced at Birmingham, M. Gounod's *Redemption*, Mr. C. H. Parry's Symphony, and Mr. C. V. Stanford's Orchestral Serenade.

THE Borough of Hackney Choral Association will give four concerts during the coming season. The programmes will include Cherubini's Mass in D minor, Mozart's music to *King Thamoz* (first time in England), and Schumann's *Paradise and the Peri*. The last concert will be devoted entirely to the works of living English composers. Mr. E. Prout will, as usual, be the conductor.

THE Monday Popular Concerts commence on Oct. 16.

DR. MACFARREN delivered his annual address to the students of the Royal Academy on Saturday, Sept. 23.

THE Bristol Festival will commence on the 17th of October. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Mesdames Patey and Trebelli, Messrs. Lloyd, Maas, Harper Kearton, Robert Hilton, Montague Worlock, and Santley. Mr. Straus will be leader of the orchestra, and Mr. Charles Hallé conductor. Mr. George Riseley will preside at the organ. The programmes include Beethoven's Mass in D, M. Gounod's *Redemption*, and Mr. A. C. Mackenzie's new dramatic cantata *Jason*.

CHARLES VOSS, the well-known pianoforte virtuoso and composer, died at Verona on August 29. He was born at Schmarsow (Pomerania), in the year 1815, lived mostly at Paris, and during the last ten years wandered about restlessly. Mendelssohn spoke approvingly of a concerto of his; but Voss owed his reputation almost entirely to his drawing-room pieces for the pianoforte.

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Preludium. c.	Brownlo. A minor.
Pavana. The Earle of Salisbury. A	Sellenger's Round. c.
minor.	The Carman's Whistle. c.

### DR. JOHN BULL (1563-1628).

Preludium. G.	Galiardo. G.
The King's Hunting Jigg. G.	Galiardo. D minor.
Pavana. St. Thomas Wake. G.	Galiardo. D minor.
Galiardo. St. Thomas Wake. G.	Les Buffons. c.
Pavana. G.	Courante Jewel. c.

### ORLANDO GIBBONS (1583-1625).

Preludium. G.	Fantasia of Four Parts. A minor.
Galiardo. c.	Galiardo. A minor.

### DR. JOHN BLOW (1648-1708).

The Lord of Salisbury his Pavin. A	The Queen's Command. c.
minor.	
Preludium. G.	Ground I. E minor.
Chaconne I. G minor.	Ground II. G.
Chaconne II. F.	Ground III. G.
Preludium. c.	Prelude. c.
Almand I. A.	Courante. c.
Almand II. D.	Fugue. c.

### HENRY PURCELL (1658-1695).

Suite I. c. (Prelude, Almand, Courante, Minuet.)	Suite VI. D. (Prelude, Almand, Courante.)
Suite II. G minor. (Prelude, Almand, Courante, Saraband, Chaconne, Siciliano.)	Suite VII. D minor. (Almand, Courante, I, II.)
Suite III. G. (Prelude, Almand, Courante.)	Suite VIII. F. (Prelude, Almand, Courante, Minuet.)
Suite IV. A minor. (Prelude, Almand, Courante, Saraband.)	Ground. E minor.
Suite V. c. (Prelude, Almand, Courante, Saraband, Cebell [Gavot], Minuet, Riggaodon, Intrada, March.)	Toccata. A.
	Almand and Courante. A minor.
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	Overture. D.
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### THOMAS AUGUSTINE ARNE (1710-1778).

Sonata I. F. (Andante, Adagio, Allegro.)	Sonata V. B flat. (Poco Largo Gavotta.)
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Sonata III. G. (Prelude quasi Improvisazione, Allegro, Minuet.)	Sonata VII. A. (Presto, Andante, Allegro.)
Sonata IV. D minor. (Andante, Siciliano, Fuga, Allegro.)	Sonata VIII. G (Minuet and Variations.)

"Herr Pauer's selection from the works of the old English composers for the virginals and harpsichord is a volume which will delight the heart of musical antiquaries. The composers of whom illustrations are given are six in number—William Byrde (1546-1623), Dr. John Bull (1563-1628), Orlando Gibbons (1583-1625), Dr. John Blow (1648-1708), Henry Purcell (1658-1695), and Thomas Augustine Arne (1710-1778). This arrangement, it will be observed, is chronological, and it thus gives an opportunity of noticing the gradual development of instrumental composition in this country through a period of nearly two centuries. In the works of the earlier composers we find chiefly dance measures and variations, of which latter the 'Ground in E minor' (i.e., ground-bass), by Dr. Blow (p. 90) is one of the most characteristic specimens. Here a simple theme of eight bars only is varied in twenty-eight ways, the harmony being scarcely changed throughout. The amount of invention and resource shown in the embellishments is remarkable, considering the comparatively primitive state of music when the piece was written. To Henry Purcell a considerable space is justly devoted. The selection from his works includes eight 'Suites'—a name, by the way, which does not occur among the works of his predecessors. In these, as in many of his other compositions, we find a remarkable foreshadowing of the style of Handel, and it is scarcely too much to assume that the old German, who was never scrupulous about appropriating the ideas of others, took more than one valuable hint from the works of our countryman. In the case of Arne, on the other hand, it is easy to trace the direct influence of Handel. The greater part of the 'Eight Sonatas; or, Lessons for the Harpsichord' here reprinted might readily pass for a selection from Handel's 'Suites de Pieces.' It is not that passages are actually borrowed, but that the general character of the music shows unmistakably who was Arne's model. The sonatas are very pleasing music, but of no great originality. Herr Pauer has done his editorial work with great care, and has added marks of expression which would have been useless on the older instruments, on which, as the editor remarks in his preface, no gradations of tone were possible beyond a very limited extent. All such marks are enclosed in brackets, the original text thus being not interfered with. The paper, printing, and binding of an elegant volume leave nothing to desire."—*The Athenaeum*, August 7, 1880.

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